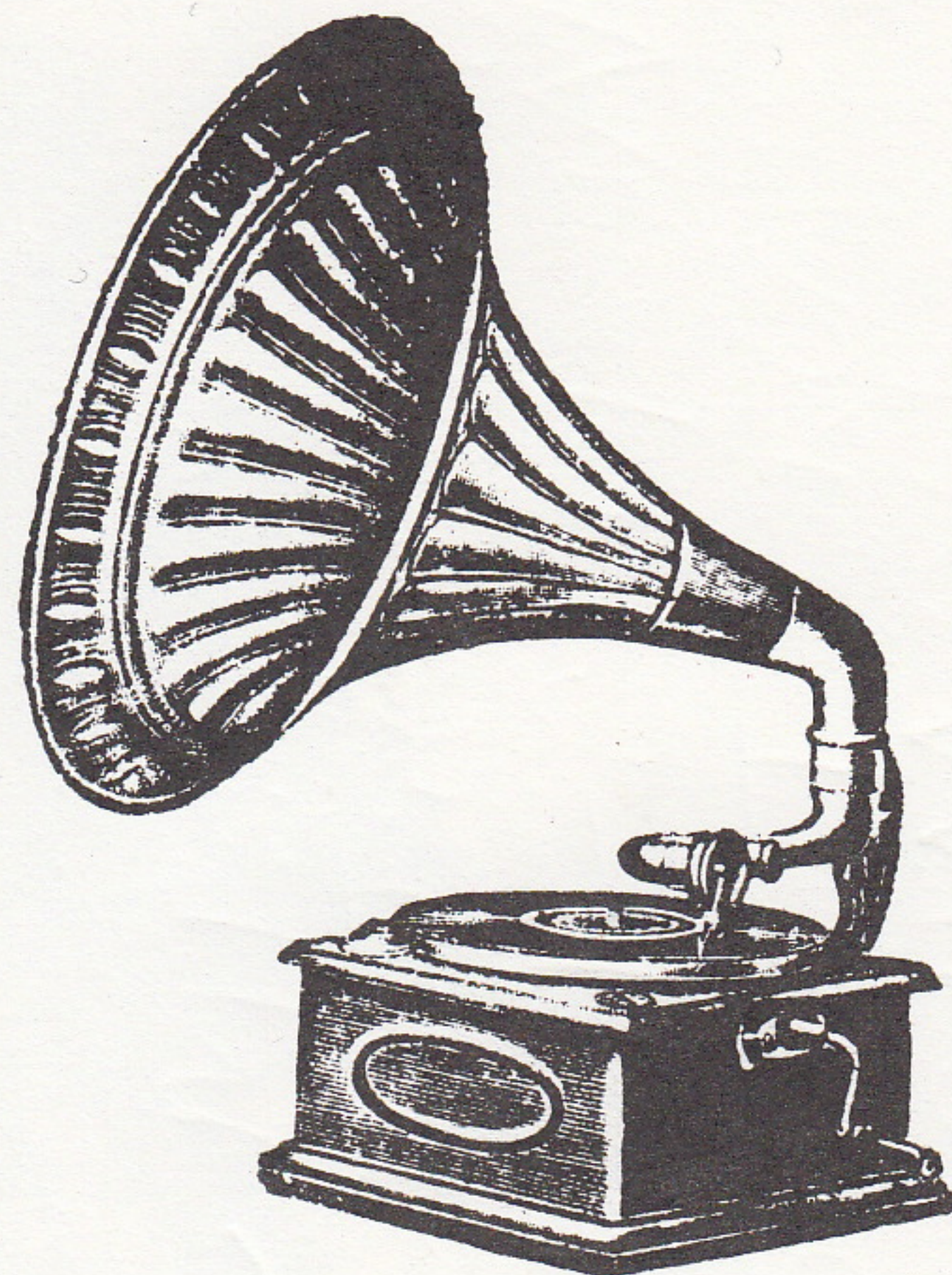


THE TALKING MACHINE REVIEW

INTERNATIONAL



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TALKING MACHINE REVIEW
19 GLENDALE ROAD
BOURNEMOUTH
BH6 4JA
ENGLAND

STEVE PORTER

by

Quentin Riggs

Steve Porter should rank high in any American record collector's list of his favourite recording artists, and he should be well known to most collectors in England, since his records were sold there for many years. For these reasons I have chosen Stephen C. (Steve) Porter as the subject of this article.

Porter, who was born in Buffalo, New York (U.S.A.) in 1864, was one of the most versatile of the early recording artists, and one of the few pre-1900 artists whose careers extended into the era of electrical recording. He sang all kinds of music from hymns to comic songs, wrote and performed many descriptive specialities, and was one of the finest of all quartet baritones.

He began recording in 1897 for Berliner with the Diamond Male Quartet, another member of which was Albert Campbell. At the same time, Porter sang solo recordings of hymns and popular ballads of the day, such as "Just Tell Them That You Saw Me" and "On the Banks of the Wabash." It is strange that the first recordings by Porter, who present-day collectors associate with the hilarious "Flanagan" monologs and other comic sketches were all hymns and ballads.

By 1898 Porter was making records as part of the Spencer Trio, whose originator was, of course, Len Spencer.

Around 1899 Porter took part, along with S.H. Dudley and William F. Hooley, in the organisation of the American Phonograph Company, which was formed by recording artists with the idea of selling cylinder records direct to the consumer. They offered to have the Haydn Quartet make records of any songs that the customers wanted, regardless of whether or not they were listed in the catalog. It was a novel idea, but the competition was too great and the company soon went out of business.

About this time Porter went to England, where he recorded for many English companies. He took a job as recording manager of the Nicole Company, which also manufactured music boxes in Switzerland. I have one of Porter's Nicole recordings, which I greatly prize - the 1901 ballad, "Way Down Yonder in the Cornfield". He also recorded music hall songs and even English folk songs such as "Varmer Giles".

The recording activities of Nicole were short-lived and they were soon taken over by the British Sonogram Company, which went out of business several months later. Porter then returned to his homeland.

Around 1903 his name reappeared in record catalogs in the U.S. and again he sang the hymns and ballads which comprised his repertoire during his early recording period in the 1890s. I would like very much to obtain a copy of the sentimental ballad, "Hello Central, Give Me Heaven" which he sang in 1903 as a duet with John Bieling, the tenor of the Haydn (Edison) Quartet. The two artists worked together on many records in later years, but I know of no other duets which they recorded.

Shortly after his return to the U.S., Porter was again off to "greener pastures", which in this case meant a job as recording director at the HMV plant at Calcutta, India. After a couple of years in India he returned to the U.S., and it was at this point in his career that he began to make the kind of records that brought him fame as one of the greatest and most original of the early phonograph artists.

Porter was a good singer, and his Zonophone records of "Myles O'Brien" and "Columbus was an Irishman" are two of the funniest records I have ever heard. However,

his comic monologs -- stories of various Irishmen such as Flanagan, Clancy, O'Reilly, etc - were absolutely unique and it was that which brought him great and well-deserved popularity for the remainder of his recording career.

The Haydn Quartet had been the Victor Company's principal male ensemble for several years, but they specialized in standard songs and ballads, so in 1909 the Victor Company organized a new male quartet to sing comic and ragtime songs. This group was called the American Quartet (on Edison records it was called the Premier Quartet) and Porter was chosen as its baritone. The other members were Billy Murray, John Bieling and William F. Hooley.

Shortly after the quartet's organization they made a record of the popular classic, "Casey Jones" which, in addition to being the quartet's biggest selling record, was one of the biggest sellers of all time, remaining in the catalog nearly 20 years. Actually, two "takes" of this song were issued. On the first take Billy Murray begins by singing: "Come all you rounders if you want to hear," and on the second take he sings "Come everybody if you want to hear." Only a couple of thousand records were pressed of the first take when it was decided that it was not satisfactory and that another would have to be made. Telegrams were sent to the four singers, asking them to come back to the studio for a remake of the song, and Murray, Bieling and Hooley promptly returned. Porter didn't get his telegram, so, after waiting several hours for him, Walter B. Rogers, the recording director, said impatiently: "Hell! I can sing baritone in a pinch!", and he did! So it transpired that the American Quartet's biggest selling record was the only one on which Porter did not sing!

During the next few years Porter kept busy writing and performing Irish, rural and minstrel sketches which he recorded with the American Quartet, the Rambler Minstrels, and various other artists such as Ada Jones, Len Spencer, Frank Kennedy, Murray and Harlan. He also took part in many records as a member of the Edison Vaudeville Company.

Henry Burr, a shrewd business man, managed to get a half-million dollar contract with the Victor Company in 1920 for the exclusive services of himself, Billy Murray, and the other members of the Peerless Quartet (Albert Campbell, Frank Croxton and John H. Meyer) for the next five years. Consequently, the American Quartet was reorganized to make use of the singers under contract. It became the same as the Peerless Quartet, except that Billy Murray sang second tenor instead of Henry Burr. In other words, Campbell, Meyer and Croxton sang in both groups; when Murray sang with them it was called the American Quartet and when Burr sang with them it was called the Peerless.

Since the Murray group was no longer available to Edison, a new Premier Quartet, consisting of Porter, Charles Hart, Billy Jones and Harry Donaghy, was formed to replace them. Hart told me that Porter was known among his colleagues as "The Silent Baritone" because of the fact that his voice could not be heard when the Quartet was singing. However, his voice blended well with the others and he was a valuable asset to any group he worked with.

The quartet disbanded about 1923, but Porter continued to record his old monologs and sketches for various companies during the next two or three years, sometimes with the assistance of Billy Jones and Ernest Hare.

One of Porter's last, and biggest selling, records was a 1926 electrical remake of one of his early successes, "Clancy's Wooden Wedding" and "Christmas Morning at Clancy's" which he originally recorded about 15 years earlier. The new version was retained in the catalog for about 15 more years.

This was the end of Porter's recording activities, but he was a long way from retirement. In fact, he never retired and was still active in business at the time of his death. His 30-year recording career had brought him great fame, but he actually became wealthy through an invention. His mother-in-law was deaf, so Porter designed a hearing device for her. It worked so well that he put it on the market, calling it the Port-o-phone, and it was selling quite well

at the time of his death.

It was in the spring of 1936 when Porter fell dead from a heart attack while walking down the street just after leaving his New York office. Steve Porter was truly a great artist and he was one of the outstanding inventive geniuses --ranking alongside Len Spencer, Russell Hunting and Cal Stewart -- on the early phonographic scene.

OUR ILLUSTRATIONS

We are grateful to Mr. John Williams who starts us off in seasonal mood with his loan of an advertisement by The Gramophone & Typewriter Company in Punch's Almanack of 1905. To accompany Mr. Petts' article we reproduce an advertising card of the Gramophone Company announcing records on the 1909 Budget.

Mr. J. Lewis Young was a Manager of the Edison Company in London under Colonel Gouraud for several years around 1890, in which year he published a little book on the phonograph, from which we will quote in a future issue. Later (or even at the same time) he was an 'entrepreneur' of the 'Talking Machine' and gave lectures. He produced some glass slides of which the C.L.P.G.S. recently acquired a few, as used as illustrations showing how Edison's products were used in offices at that period. (In passing, notice the typewriter) Do any orators among you gesticulate while rehearsing your speeches into the phonograph? Mr. Young was known to the older members of our Society, and he attended some meetings. His niece, from whom the slides were obtained said that although some people referred to him as Colonel Young, the title was mis-applied, for he was never a military man. Telling an 'inside story' of the Edison office at the period of our scenes, elsewhere, we quote from a book by Harry Leat who worked there at the time.

Mr. B.L. Coleman sent us a reproduction of one of Victor's 'Little People' advertisements which depict various of that Company's artists who could be brought into the drawing room by means of the gramophone.

Mr. Robb sent us photographic material to illustrate his article of Mr. Muybridge. I expect that few of you have ever seen the Lambert Typewriter which led to the second part of the name "The Gramophone and Typewriter Company". Using a dial to obtain the characters, it is no. surprising that it was a commercial failure. We are grateful to Mr. Petts who loaned a copy of the advert for inclusion. It lacked the top, so your Editor inexpertly 'completed' it. The advert dates from 1902. There is also shown a self-explanatory leaflet on the drill for firing a howitzer. Have you ever wondered from what palatial edifice your magazine is despatched? Now you know. I am typing this at a table in the kitchen - the window to the right of the front door, while the duplicator lives beside the player-piano in the room to the left. Of course, dead-centre is the door with its letter box through which you enter in your letters. If you arrive in person, it's ten-to-one you will enter through the side door on the right, straight into the kitchen for a cup of tea, If you arrive by telephone, you arrive at the prominent (disused) chimney stack and through a hole at the extreme left of the left-hand window. When I come out to you in the magazine, I leave in bundles by the kitchen door and into the post office van waiting by the gate numbered 19.

JUST REMINISCING . . . (Aided by a phonograph) by Billy Russell.

(Paul Morby set up the tape recorder and chatted with Mr. Russell, producing a very interesting informal 'interview').

P.M. I think it was a pity that you did not allow yourself to be recorded sooner.

B.R. Ah, well my memory reminds me of an old drama I was in as a youngster. One of the lines is: 'From my example learn to shun my fate. Unhappy is the man who is wise too late'. I'm afraid that's me. I don't know. I was approached many years ago, around 1928/29 to make records which would sell at sixpence each. I think you would have to sell a gross to earn yourself a bob. Well, it didn't appeal to me. I didn't feel like throwing my material away for that. But I overlooked one thing - the publicity value. But another fellow, and I am sure that he is a dear friend of mine, Sandy Powell, accepted the offer, and it sent him up like a rocket. The cheap records in the multiple stores sent Sandy up. His "Lost Policeman", "The Fireman", and all.. "Can you hear me, mother?" - Sent him right up to the top. Instead of working for a salary, Sandy took over theatres and ran his own company on a percentage. I believe he made a bundle of money. People were buying them for sixpence. But they were playing all the time in the stores. What he received for the records could not have been a lot, but what it brought past the box-office at the theatre must have been astronomical. The figures must have been wonderful.

P.M. It is still strange to me, because I am sure that backstage in a theatre today with so many long-playing performances of plays there is a certain cachet, a certain pride in having recorded and a certain sense of failure if one has not. Probably backstage in an opera house, if one had been picked to sing a role in a recording one has a sort of extra dimension. Was it not like that in the variety theatre?.

B.R. Well, I don't know. We were very suspicious people - or at least, I am. Experience taught me to be suspicious. But, of course if anyone had come along and said "Look, we want you to record for His Master's Voice or Columbia, we'd jump at it, because those names meant something.

P.M. But there were lots of other companies. There were Edison Bell, and Decca for instance.

B.R. Yes, there were quite a lot. I remember one. There was a company making plastic records which were transparent. They were made in red, green and blue. You could hold them to the light and see through them - But with heavy soundboxes they did not last long.

P.M. Did you ever find yourself with artists talking about recordings they had made? Did you ever hear anybody say he was disgusted or apalled with the reproduction of himself or herself?.

B.R. I never heard recordings discussed at all in the dressing room of a variety theatre. Only recordings of artists like Galli Curci or Peter Dawson. I still have some of Galli Curci's. Dawson's 'Largo al Factotum' from the 'Barber of Seville' was marvellous. There was a boy who made records and who was very popular. He was Ernest Lough of the choir of the Temple Church. He recorded, "Oh, for the wings of a dove" It was beautiful. I was talking about that lovely song only the other day. It reminded me of going to the Central Hall in Birmingham as a boy. We were taken to a musical concert and a woman weighing about eighteen stones sang "Oh, for the wings of a dove". I remember thinking that she would need the wings of fifty eagles to get her airborne.

P.M. Was it Tetrizzini, possibly?

B.R. No, she wasn't as famous as that. A great big woman. She was good, but I was too young to appreciate it.

P.M. Now, Billy, if we look at this L.P. Record, "Stars who made the Music Halls" on Ace of Clubs, there is your act which was recorded on the stage of the famous Argyll Theatre, Birkenhead. It captures Billy Russell in action. No, let me read. I know you are too humble, but I wish to include it on this tape....."Lastly, it is fitting that we should be able to end this record by taking you into a real Music Hall to hear Billy Russell, the greatest of present day character comedians, speaking, as he has done for so many years "on behalf of the 'working classes'". But, there is an audience there, reacting to you and playing with you when you are playing with them. Does this suggest one of the reasons why you might not have been happy going into a cylinder recording horn?.

B.R. Well, that was it. I never made a recording in a recording studio I made them in theatres. I made a recording for Regal. They approached me, I think Victor Kahn was the recording manager. They approached me at Coventry. I was going to the Holborn Empire, and there was a little bit of difficulty there. A friend, a manager, had been bothering me to play at The Grand, Clapham. But when it came to discussing terms he couldn't meet my fee. If you dropped your salary it could never be kept quiet for everyone seemed to know about it. It was alright to say "Nobody will know" for somehow they all got to know. The management would say "He took so-much from so-and-so, why should we pay him any more? Suddenly I had a brainwave. I rang the fellow and I said "I'll play your theatre" He replied "I can only pay you so-much" I said "I'll accept that on conditions" He wanted to know what they were And I said "That I can make some recordings at your theatre. "He said, "What do you mean? I went on, "The recording people will bring up a van and put it in the street at the back of the theatre, and they will do it live with the audience in".

(Notes for our overseas readers .. a gross = 144; a bob = a shilling; the transparent records to which Mr. Russell refers were undoubtedly 'Filmaphone'.)

History on Records

by Leonard Petts

The 1909 Political Scene

On Friday July 22nd 1909 an article entitled 'Budget by Gramophone' appeared in the 'Daily Mail'. This was quoted on a postcard which was sent out to dealers by The Gramophone Company on 26th July, 1909. A reproduction of this card appears elsewhere in this issue, from this it will be seen that the three records by Lloyd George, Asquith and Churchill were originally made privately for the Liberal Party and were intended to be played at small or distant political gatherings where it was impossible for senior members of the Party to be present.

A few days later, on August 3rd 1909 The Gramophone Company sent out three large posters (35" x 15") printed in red and black and each containing the portrait of one of the speakers together with the 'Daily Mail' article. Accompanying these was a letter from the Company which stated that the records were not at present on sale, but it was hoped that they would be available in the course of a few weeks. The letter concluded with the following statement :- 'The issue of these bills must not be taken as any indication that the Gramophone has departed from its neutral political standpoint. The Gramophone has no politics. Gramophone Records by many leading M.P's on the opposite side of the House already figure in our catalogue. See pages 69 & 70 of the April-May-June issue, also pages 69 & 70 of the July-August-September issue'.

Despite the statement that it was hoped that the records 'would be available in the course of a few weeks' three months were to elapse before they were placed on sale to the public in November 1909.

DETAILS OF THE RECORDS

Speech on the Budget by The Rt. Hon. Winston Leonard Spencer Churchill

Recorded for The Budget League, 1909.

H.M.V. 01025 Single-Sided 12" Black Label.

Matrix 3454F

Speed 80rpm

Recorded in London on 14th July 1909.

Issued November 1909

Coupled as a double-sided Black Label record on D379 in August 1920.

Transferred to the HMV No. 2 Historical Catalogue in October 1924.

Deleted June 1942

It is interesting to note that for this, his first gramophone record, Churchill was paid an 'artist's fee' of £10.10.s.

Speech on the Budget by the Rt.Hon.H.H.Asquith

Recorded for the Budget League, 1909

H.M.V. 01026 Single-sided Black Label.

Matrix 3512F

Speed 80rpm

Recorded in London on 20th July 1909

Issued November 1909

Coupled as a double-sided Black Label record on D379 in August 1920

Transferred to the HMV No.2. Historical Catalogue in October 1924

Deleted June 1942

Speech on the Budget by The Rt. Hon. David Lloyd George

Recorded for the Budget League 1909

HMV 01027 Single-sided Black Label

Matrix 3536F

Speed 80rpm

Recorded in London during October 1909

Issued November 1909

Coupled as a double-sided Black Label record on D381 in August 1920

Transferred to the HMV No.2. Historical Catalogue in October 1924.

Deleted June 1942.

It is interesting to note that the recording date is given as OCTOBER 1909. This may be the date of a re-recording of a previously unsatisfactory take, if so it would account for the three month delay before the issue of the records.

All the three records above were recorded by the recording engineer 'F'. They were all made available from the Company's factories in Australia; Brussels; Budapest; Calcutta and Prague as well as from London.

Speech - Suffrage for Women by Miss Christabel Pankhurst

HMV 01016 Single-sided Black Label

Matrix 2767

Speed 78rpm

Recorded in London January-March 1909

Issued May 1909

Deleted Sept. 1909

Re-issued, still in its single-sided form and under its original number in the HMV No. 2. Historical Catalogue in October 1924.

Deleted June 1942

This record was also recorded by 'F' and was made available in Australia; Brussels; Budapest and Prague as well as from the London factory.

It is interesting to speculate on what record buyers in Calcutta, Budapest and Prague made of these political utterances.

"Mr. Muybridge and Motion Pictures". by A.J. Robb.

"The cinema has developed from so many sources that it is impossible to say who was the inventor, but it was not Edison as is often supposed".

I came across the above quotation in a very interesting book by Frederick Willis called "101 Jubilee Road". Subtitled "A book of London Yesterdays" it gives a fascinating and living picture of the life of everyday people in and around London at the beginning of this century.

To quote again from Mr. Willis - "Long before Edison, Sir Frederick Leighton, Huxley, Gladstone, Tyndall, Lord Tennyson and others were watching a film show in the theatre of the Royal Institution. This was given by Mr. Muybridge, of Pala Alto, California, the inventor and the year was 1882"

Who was "Mr. Muybridge" and what do we know of his moving pictures?

In the 1830's there was invented a device called the zeotrope, or a "wheel-of-life". By means of an optical phenomenon known as "persistence of vision" it was able to create the illusion of movement.

The Zeotrope was of very simple construction, consisting of a cannister mounted on a vertical spindle. On the interior of the cannister was a series of pictures of an object in motion. Around the cannister were made a similar number of vertical slots which enabled the viewer to see the picture directly opposite.

By spinning the cannister and looking through the slots one "saw" a man walking or raising his hat.

Initially drawings were used, but by the 1870's photographs came to be used instead.

E.J. Marey in France was one of the early experimenters and in America Edward Muybridge was another. Muybridge is known for a series of photographs he took showing horses in full gallop. He did this by means of a series of cameras spaced along a race course. Each camera was activated by the horse coming into contact with a trip wire.

This series of pictures Muybridge was able to project through a magic lantern by a piece of apparatus like the Wheel-of-Life.

Muybridge made a series of lecture tours both in his own country and abroad. During the course of one such tour in 1886 he visited Thomas Edison and showed him his pictures of horses, dogs and other animals in motion. Being of an inquiring and inventive mind, Edison could not but help becoming interested in motion pictures, but that must be the subject of my next article.

This article is extracted from 'Forty Years In and Around Magic' by Harry Leat, published privately by him in November, 1923. We quote from pages 7-11. We are grateful to Mr. M. Harris who loaned us the book.

"Early in August 1888, the Head Master at the school I was attending called me to his desk. 'An application has been made to me by the Edison Phonograph Company who require a junior clerk. It seems to present great possibilities, and as you are now leaving school, I thought you might care to apply for the situation. You will ask for a Mr. George Munro' Later in the day I walked into the Edison Offices at 181, Queen Victoria Street (After a brief interview he was engaged at five shillings per week).

"The head of the Phonograph Company was a Colonel Gouraud - Colonel in the American Army. He was a very big man, and one day after I had climbed on to a stool, and was indexing the Letter Book, he towered over me and told me I should be dismissed instantly if I failed to do the work correctly. Can you imagine a small weedy boy of fourteen having the wind put up him by a huge man who had commanded part of an army. I found out later that the gentleman was not exactly to our way of thinking. When his wife died the Colonel said that it was not the time to mourn: so he had white horses, coloured clothes, and got the affair up in almost carnival style. Another time he wanted to pay his Income Tax in American money.

"We did not stay long at 181, but soon moved to a more pretentious building in Northumberland Avenue. It was immediately named "Edison House" and was situated right opposite the Hotel Metropole. The first thing Colonel Gouraud ordered was a flag staff. Lying in the gutter the thing looked half the length of the Avenue. When it was erected it looked like a short clothes prop. We had an old man named Flynn who did odd jobs, and he was told to hoist the Union Jack. It was too much for him to tackle alone, so he came down to ask me to help him. Rather. Well, I held the end of the flag so that it should not pull off some chimney pots, and the old man started to hoist. All of a sudden the wind bellied the flag out, and I was lifted off my feet, flopped over the coping with nothing but the street under me, and flopped back again. Then I released my hold. Poor old Flynn did look sick. I decided after that experience to leave flag flying alone, and to keep to kites.

"The Colonel was a great man for shouting, especially down the staircase. We did not know who, but somebody had died, and he yelled for the flag to be flown at half mast. The roar was all very indistinct, and I seemed to be the only one who could hear him, and explained to Flynn that the flag was to be flown at half past. Flynn waited until the half hour was nearly due, and then pulled the flag to the top of the pole. Goodness what a commotion!

"Colonel Gouraud had the American trait of "go-ahead" and he issued an order that every man, woman, boy or girl in the building should have a thorough knowledge of Electricity and General Mechanics. Eventually the Classes were confined to males, and it does not require much imagination to conjure up a class composed of the heads of the firm, mechanics, packers, clerks, office boys, messenger boys and doorkeeper. The Chief Electrician (Mr. F.C.B.Cole) was a brainy man, and he caused much discomfort by suddenly calling upon members of the class to explain what he had lectured upon. On one occasion he put the following question to the class "What is a curve" As he pointed to individuals they shook their heads, and at last he pointed to me. I rose, and answered :- "A curve, Sir, is a straight line bent." There was much commotion, and the class ended abruptly. In a few moments I was called to the Board Room. A Major Sangster wanted to tell me something and he told me. He was not at all ambiguous, and what he said would want a lot of packing into a nut shell, even of the species Coco, but boiled down it meant that I had to quickly mend my ways, or make way for someone else who had not such a distorted sense of humour. As he had not dismissed me, I assumed that

he did not want me to leave; but I was a quiet lad for the rest of the day.

Then a few days later I thought that I should really have to sever my connection with the Edison Company. The Colonel had a son named Jack, and he was home from college. He was about eighteen years of age, and a fairly tall youth. In the afternoon he had got some money out of the Colonel, and went down to Holywell Street, and bought a rifle. When he returned we were about to close the offices. Then he drawled. 'I say Leat. Will you stay and put up some targets for me?. The gun interested me, so I agreed. The basement was very long, so we went down there. I scored a target on some thick wood, and away he went. Within two minutes he was tired of it. Then he told me to get some wax cylinders. I hesitated. "It's all right Leat, The Govenor will not mind" I got some records that were cracked. As fast as I could stand them up he shot them to pieces. When the cracked ones gave out, I had to get good ones. If a remember rightly the plain wax cylinders cost us tenpence each. He must have potted hundreds. The Housekeeper came and looked at us once or twice, but dare not say a word. Jack told me to hold the rifle, and I did. Then somehow I caught the fever of smashing something, and then I understood how he was thoroughly enjoying himself.

Tiring of the basement, we went into the workshops. Every cylinder that was visible he shot to pieces. Then he aimed at the opal gas globes. Once he wanted to fire at me. Then all of a sudden I got really frightened at the look of the place, for it was simply wrecked. So I went home. Then, so the housekeeper related, Jack proceeded to the Board Room and shot all the glass out of the picture frames, and did other damage. From room to room he went, and only stopped when his box of 1,000 slugs was used. Once again I was on the carpet, and questioned severely; but I was in a fairly safe position. As it was the Colonel's son it simply had to be hushed up.

Mrs. Gouraud had a room fitted where she could paint tapestries. I got very interested in it, and - watching points - I used to go into the room and paint when she was out. The colours would be ready - just as she had left them in her hurry to dine, or go home; and I have stayed many hours in the evenings, with the door locked behind me painting her unfinished tapestry. I was always waiting for a complaint that someone was tampering with her artistic work, for on one occasion I did as much as three square feet. Maybe she did not remember where she left off".

LETTERS TO THE EDITOR

Dear Mr. Bailey,

Fungicides for Wax

If the phonograph records are to be kept in a place that is susceptible to damp I would suggest that an impregnated wrapper is made. This technique is used to store citrus fruits and is quite effective, the compounds most frequently used are ortho phenylphenate and sodium phenylphenate. Other compounds which could be used include phenyl-mecunic acetate and pentachlorophenol or its sodium salt.

The simple answer to this problem is to eliminate moisture but I realise that this may not be possible. On a larger scale it may be sufficient to include a volatile compound such as parachlor metacresol in the storage container or cupboard.

With regard to the already injected cylinders it would be possible to free these of infection by scrubbing with a fungicidal solution such as phenol, copper sulphate, zinc sulphate, however. I would not like to say how these solutions would effect the material of the record, they should not affect the wax at all but I cannot guarantee it.

I hope that this information will be of some use to you and if we can be of any further assistance do not hesitate to contact us.

Yours sincerely,

B.P. TAYLOR

BIODETERIORATION INFORMATION CENTRE
The University of Aston in Birmingham.
Gosta Green, Birmingham 4, England.

(Contributed by Mr. H. Bailey of Newcastle-on-Tyne).

Dear Ernie,

I think that Mr. B.L. Coleman must be misinformed when he speaks of Sir Harry Lauder being judged by Victor to be a Red Seal artist. Surely, the whole world had acknowledged him to be a first rate artist long before 1927, if one may judge by public acclaim, packed audiences and honours bestowed upon him.

Also, if we may judge by affairs in Britain, when Sir Harry's records appeared on the red label, they were not transfers of old discs from a previous series, but a new set of electrical recordings. I have not handled this artist's recordings in their American form, but suppose that the same situation obtained there, and that the Red Seal recordings were now electrical.

Sincerely,
Alistair Urquhart
Aberdeen.

Dear Ernie,

Miss E.M. Barraud, relative of the H.M.V. trademark artist, has asked whether anyone could supply her with an example of the 'Guardman' records of circa 1910, manufactured by another Barraud. (Editor's note: This would seem to be an earlier Company than that whose records one sees more frequently) She lives at The High Street, Little Eversden, Cambridge, and has just published "Barraud, the Story of a Family". The Research Publishing Co., 1968, 190 pages, 28 plates, £2.10s.

Best wishes,
John Carreck
Chislehurst.

Dear Ernie,

I just have to write to correct a misapprehension of Mr. Coleman's in his remarks on Victor records prefacing his listing of the Victor 60000 and 70000 Purple Label series.

All the purple-label records were single-faced and when they were 'doubled-up' on double-faced records they appeared with blue labels in the 45000 and 55000 series. However they were never "demoted" to the black label series or "promoted" to the Red Seal series. All of Lauder's blue label records were accoustical recordings and were withdrawn in 1928. His new series of electrical recordings in the 4000 and 9000 Red Seal series (which replaced the blue label series, selling at the same price as they had been), began to appear in 1926. He had the honour of inaugurating the new 9000 series with record 9000, "Soosie McClean/Boss of the

DON'T BE WITHOUT A "GRAMOPHONE"

THIS CHRISTMAS.

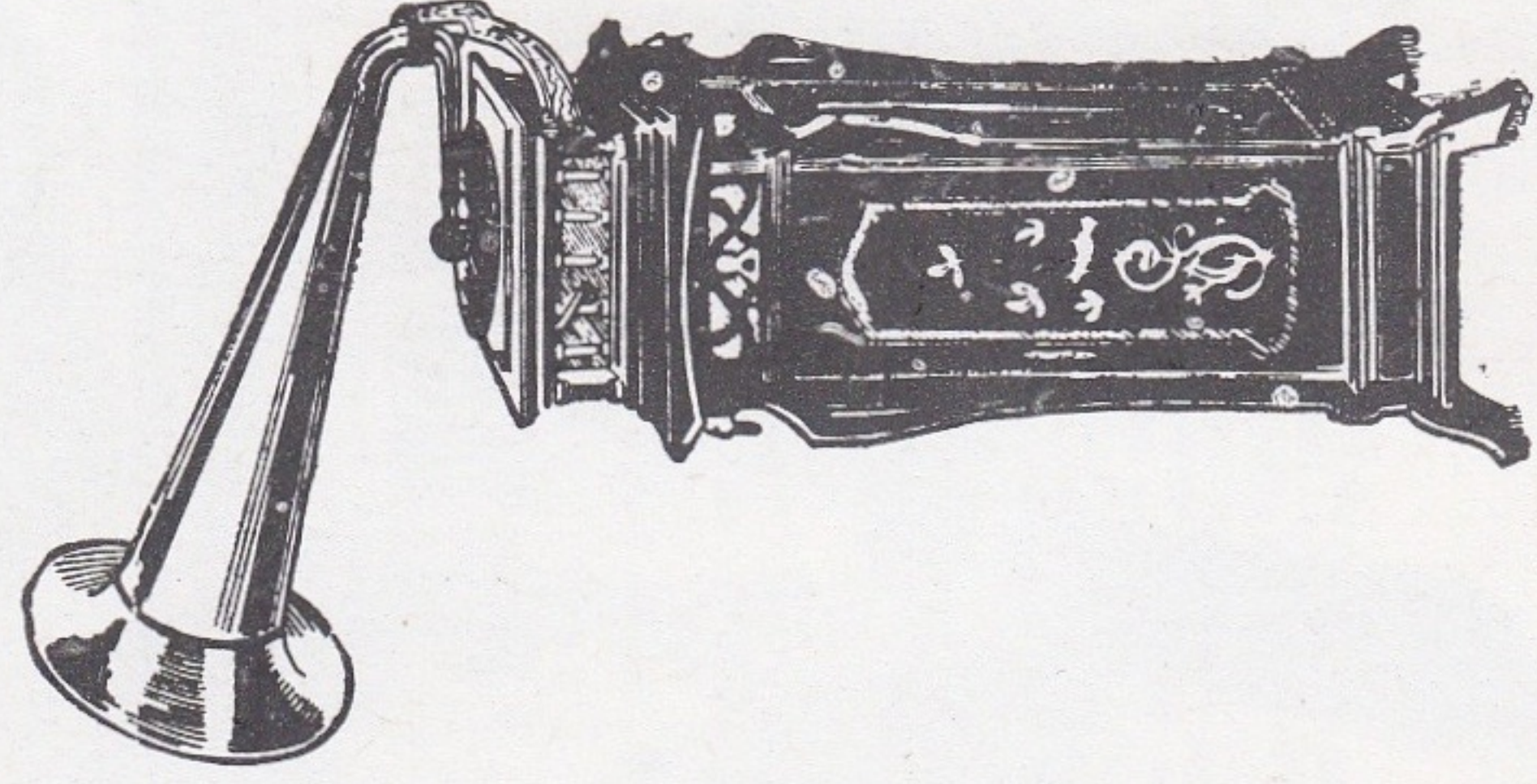
This Trade Mark appears on every Gramophone and Gramophone record.



There are several kinds of talking machines, there is only one

"GRAMOPHONE."

The Gramophone is made only by **The Gramophone & Typewriter Ltd.** There are styles to suit all pockets. From 30/- to £25. No one should judge the Gramophone without hearing it. The Gramophone is the real artistic instrument.

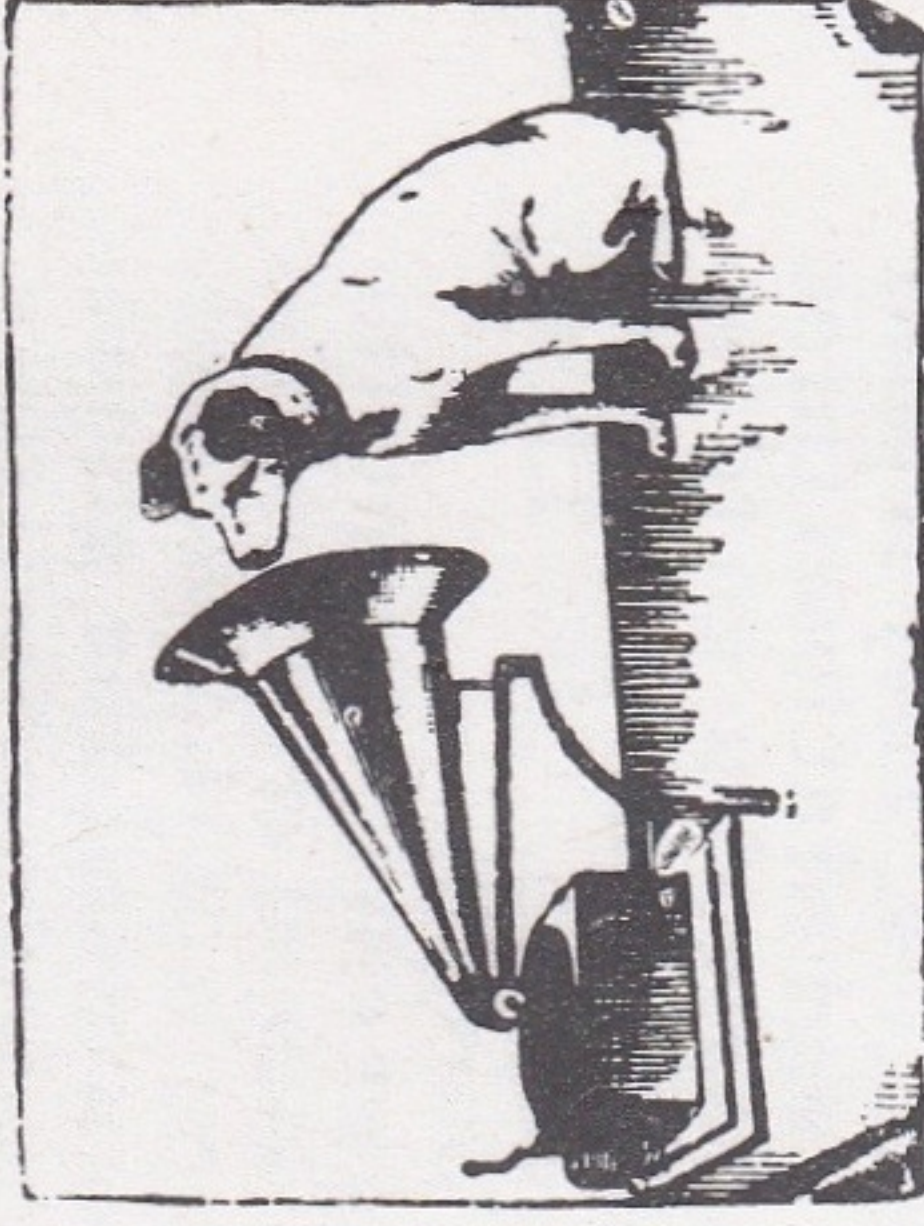


The Gramophone is an ever ready Entertainer.

Do you ever feel dull? Does an evening sometimes seem difficult to get through? Suppose by some magic power Dan Leno, Harry Lauder, Eugene Stratton could be made to appear in your very room. Would the bright songs and quips make the evening change from grave to gay? Of course! The Gramophone can do it.

Do your girls and boys think an impromptu dance would make the winterevening pass merrily? Then is the Gramophone ever ready to reproduce for you in loud, clear tones the Choristers' Waltz, the Valse Bleue, and every two step from Bedelia and Whistling Rufus to the Sun Dance and Bill Bailey. Polkas, Lancers, Quadrilles the Gramophone plays them all, every thing, and winds up with "God Save the King," by the Coldstream Guards.

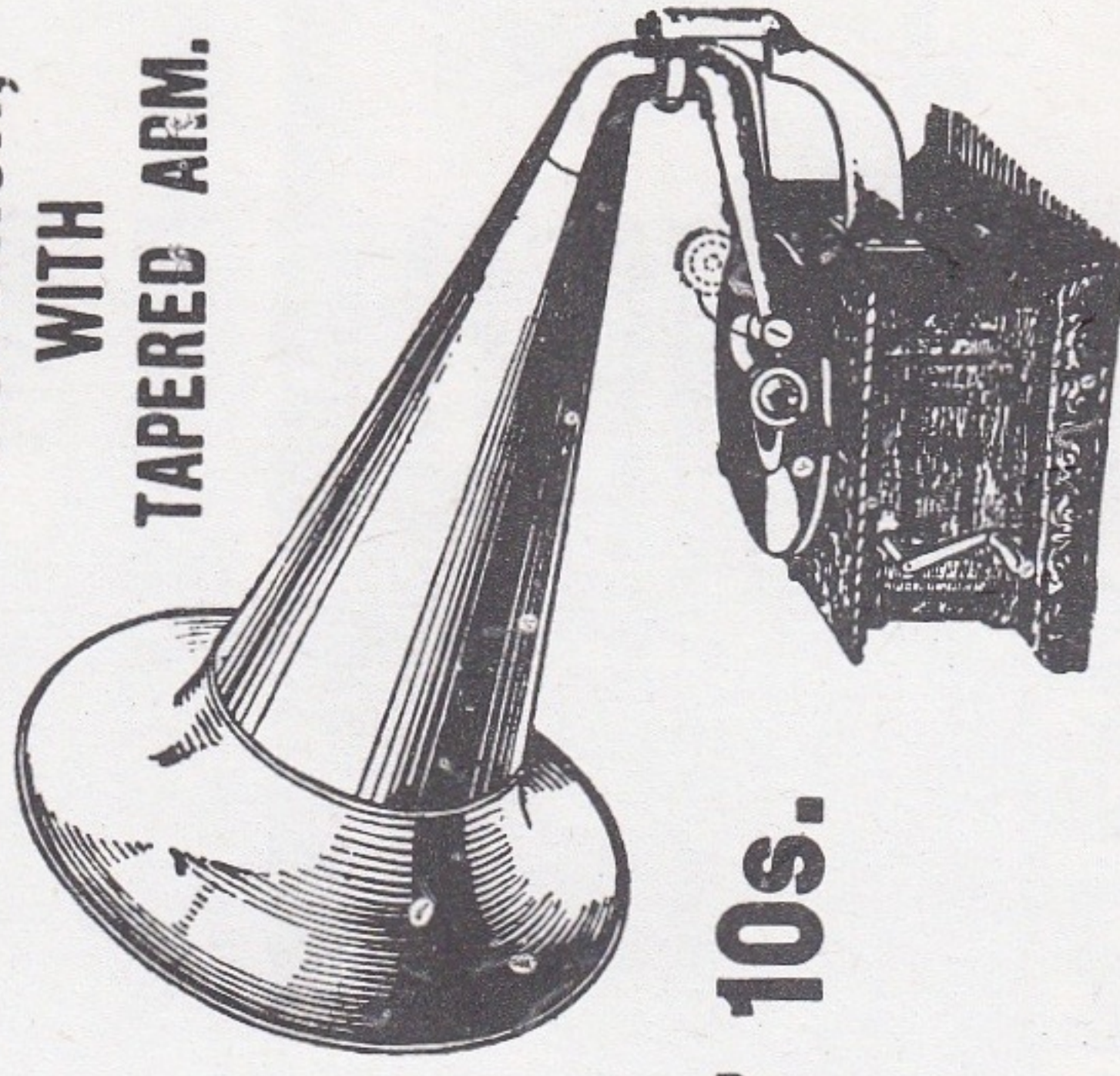
We have 10,000 records to choose from. Write at once for Catalogues and Price Lists of Gramophones and Records, and we will forward you the name and address of the nearest dealer in our goods.



HIS MASTER'S VOICE.
(Copyright.)

The Gramophone and Typewriter Ltd.

MONARCH, WITH TAPERED ARM.



£7 10s.

THE GRAMOPHONE & TYPEWRITER Ltd., 21, City Road, London, E.C.

And at Berlin. Hanover. Paris, Vienna, St. Petersburg, Brussels, Amsterdam, Stockholm. Milan, Sydney, Calcutta, Barcelona. Cape Town.

ANOTHER TRIUMPH FOR THE GRAMOPHONE

The following article appeared in the "Daily Mail" of Friday, July 22nd, 1909.

BUDGET BY GRAMOPHONE.

SPEECHES BY MR. ASQUITH AND MR. LLOYD GEORGE ON TOUR.

Sir Henry Norman, M.P., secretary of the Liberal Budget League, explained to journalists at the House of Commons yesterday that the country is clamouring for explanations of the Budget. Every town and every village wants a Cabinet Minister. For choice they demand Mr. Asquith, Mr. Lloyd George, or Mr. Churchill. But it is not possible to send these Ministers to all the places; therefore, the provincial meetings have been divided into three classes.

1. Those addressed by a member of the Government.
2. Those addressed by a Liberal member of Parliament.
3. Those addressed by gramophone.

The Gramophone Company were asked to send their installation to Downing-street to record the pronouncements of the three leading fighters. They replied that the apparatus weighed at least three tons. So Mahomet agreed to go to the mountain—a tripartite Mahomet, represented by Mr. Asquith, Mr. Lloyd George, and Mr. Churchill.

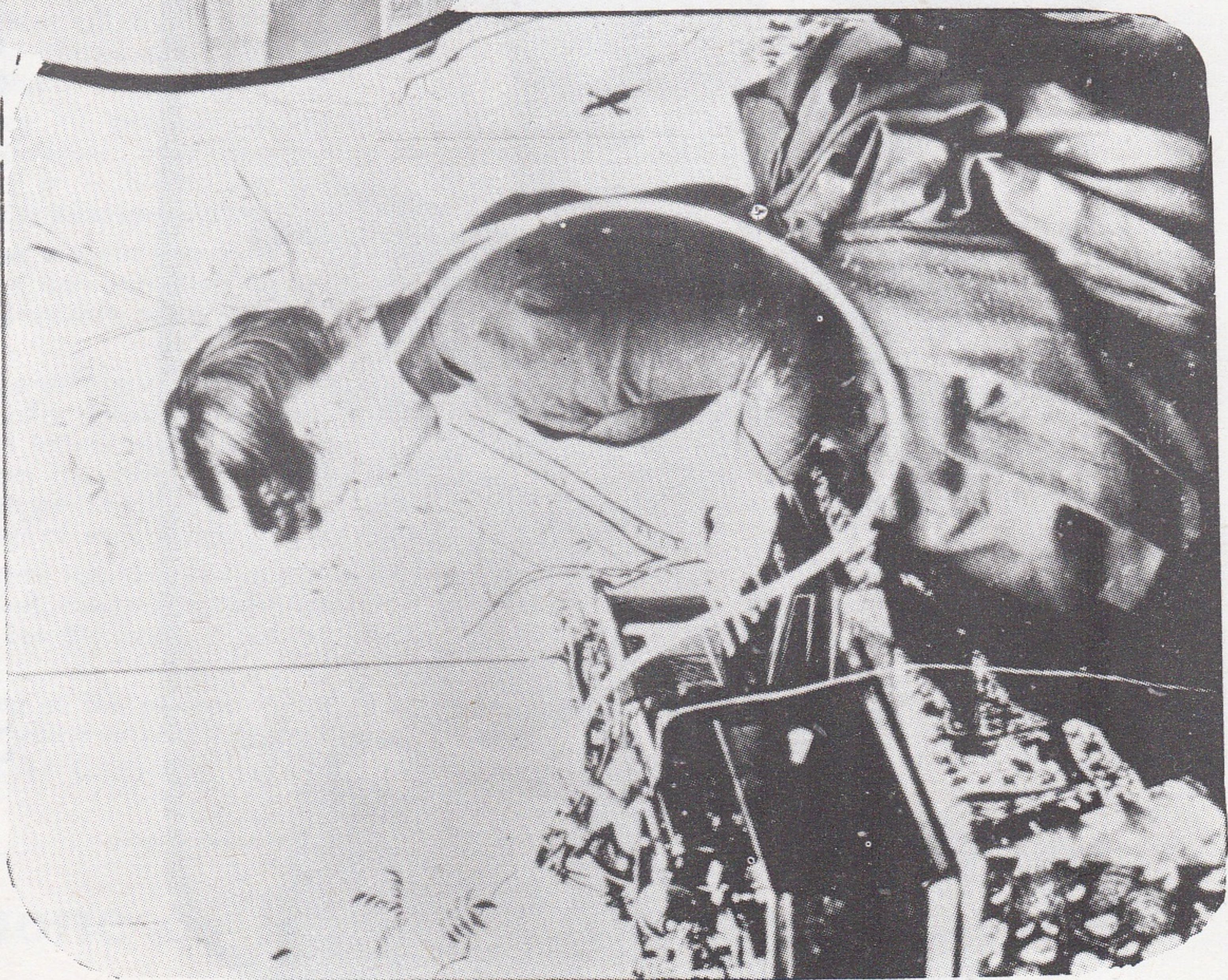
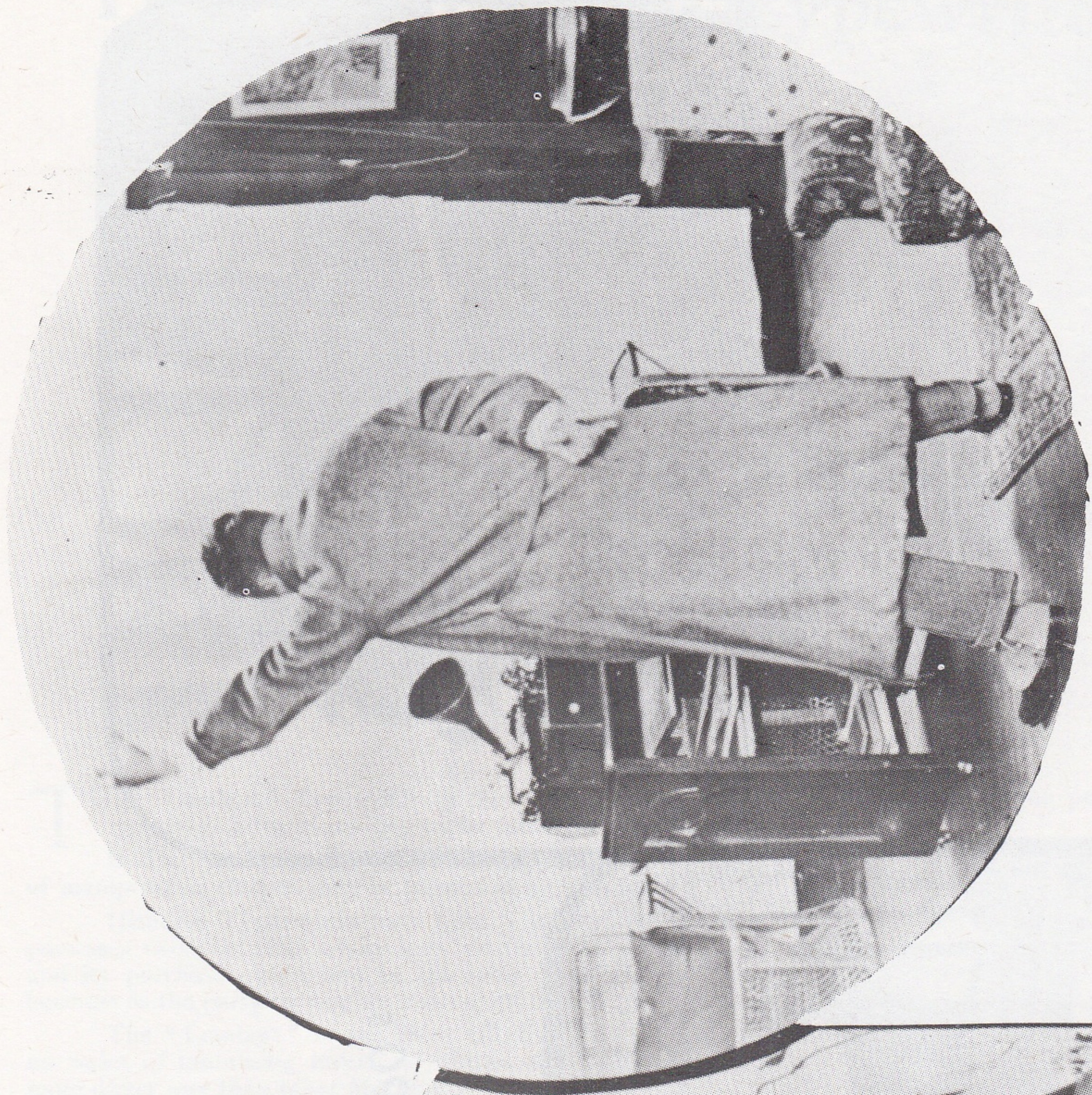
There, in the proper environment, the three Ministers declaimed crisp, concise speeches into the mouth of the recorder. Sir Henry Norman worked the gramophone at the demonstration yesterday. Mr. Lloyd George's record had not arrived, but the other two were turned on. No confidence is broken when it is stated that the speeches gave an admirable summary of the Budget from the Government point of view.

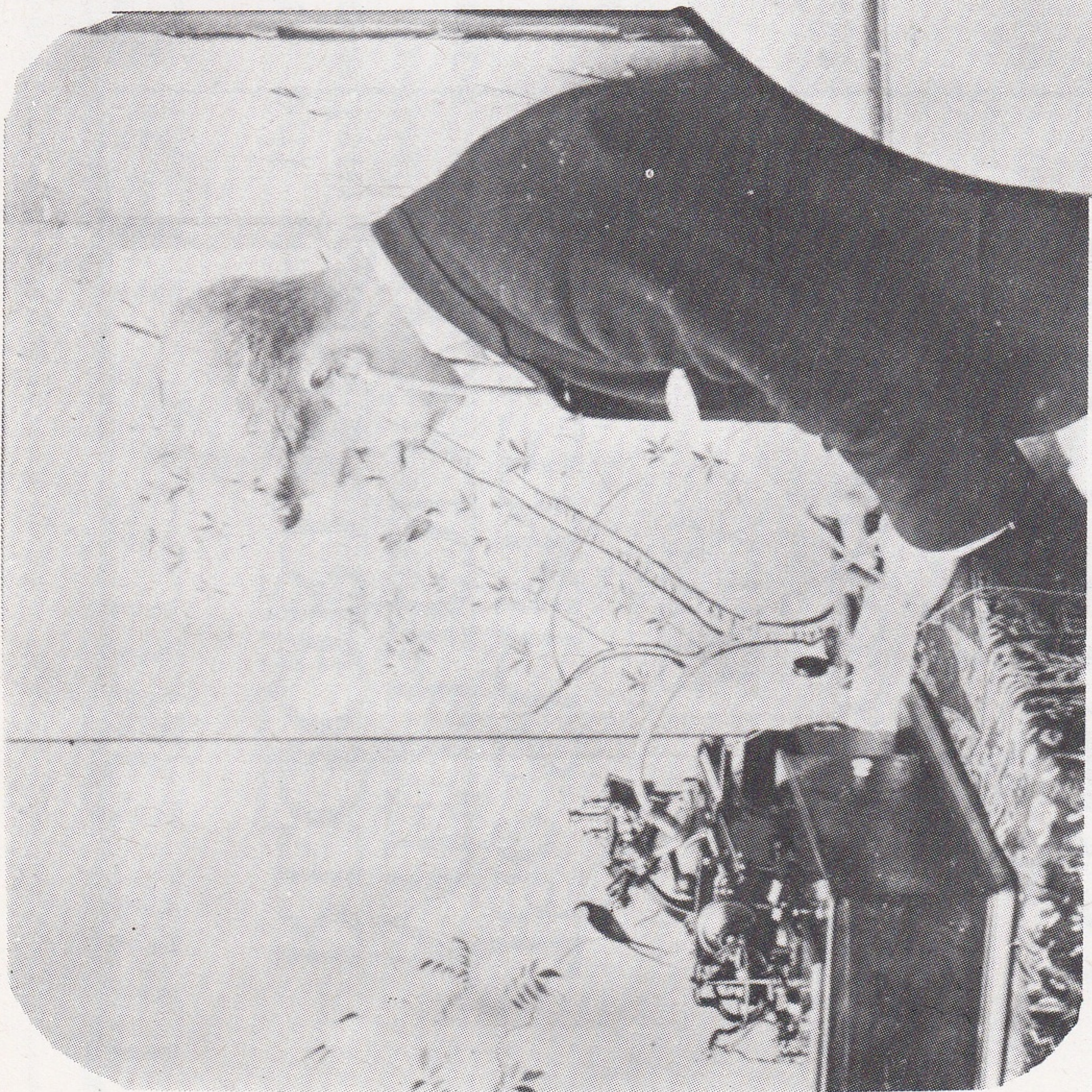
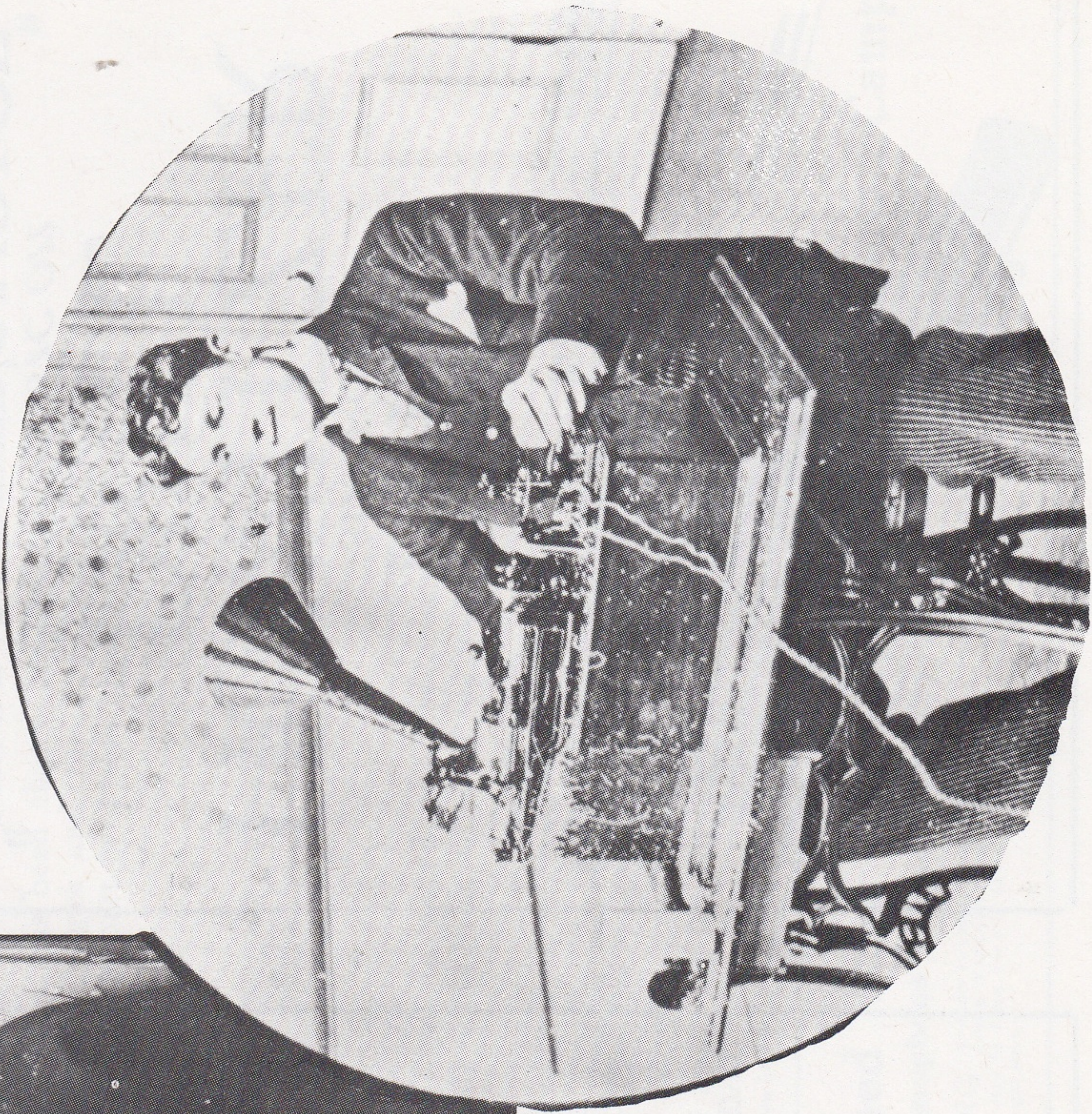
J. Lewis Young

The Records are not on sale at present, but it is hoped that they will be available in the course of a few weeks.



office scenes of the 1890's

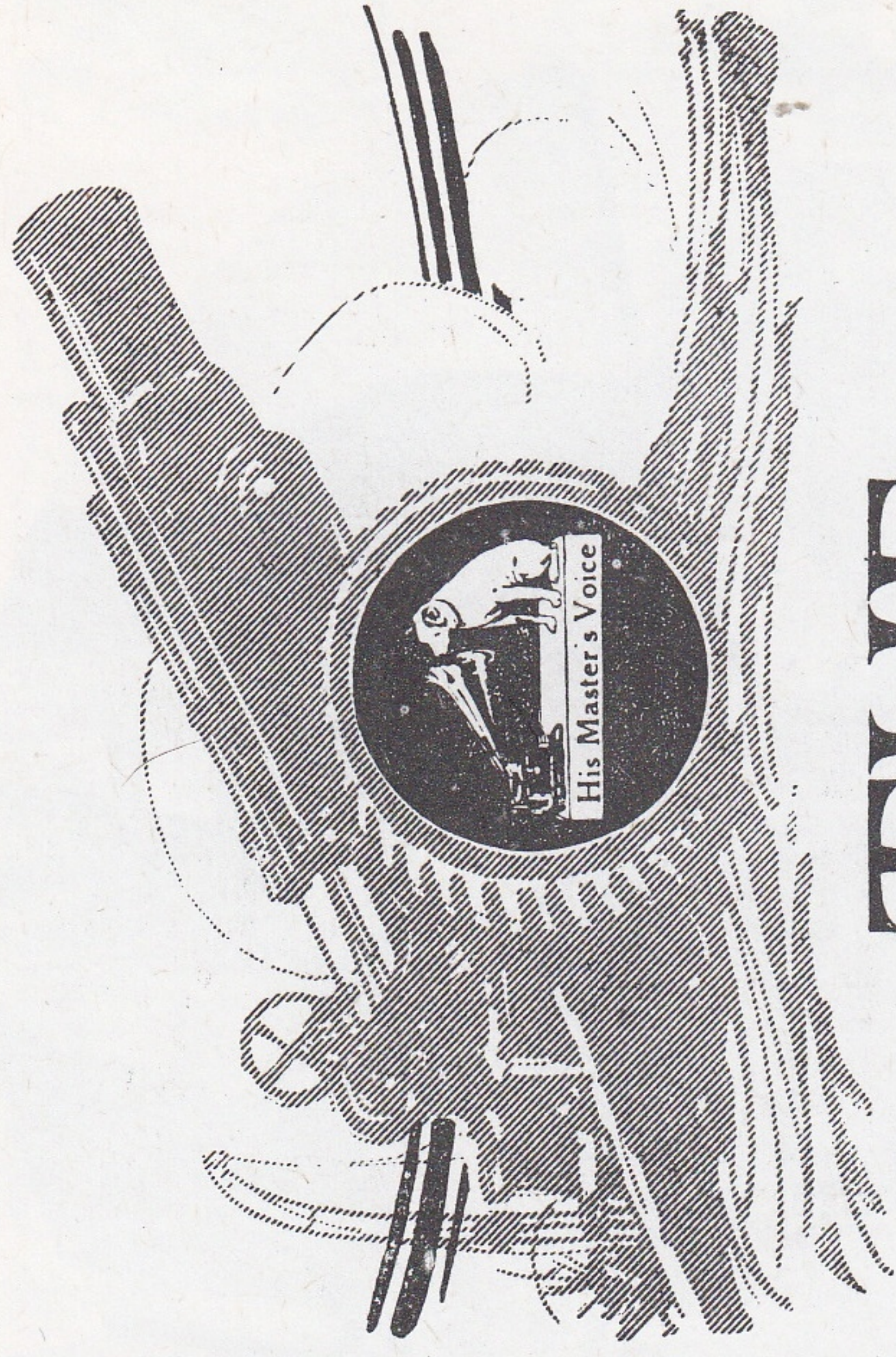




ALWAYS
INSIST
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VOICE"
RECORDS

THEY
LEAD

THE SUPREME
METHOD OF
RECORDING



THE
SIX INCH
HOWITZER
DRILL

Set to Music on
"HIS MASTER'S VOICE"
RECORDS

THE DRILL of THE 6 INCH HOWITZER

THIS record puts the drill instructions of the Siege Battery into the metre of that popular air 'D'ye ken John Peel' and is issued by the Gramophone Co Ltd as an aid to the men in committing the drill to memory.

The 6-inch Howitzer of 26 cwt. has been chosen for the purpose, as being the most representative gun and the one upon which recruits are trained. The greater part of it also applies to 8-inch and 9.2-inch Howitzers.

The instructions are taken from the official gun drill, and have been produced in verse by Major C. J. C. Street, R.G.A., who is now serving in France.

The drill in this form will be found easy for committing to memory by those who are training for work on big guns.

MR. GEORGE BAKER and MR. ERNEST PIKE
with pianoforte accompaniment

10 inch record 3/6

4-2857 Words of Command for The Six Inch Howitzer
Gun Drill

(Set to the tune of "D'ye ken John Peel" by Major C. J. C. Street, R.G.A.)

This record can be obtained from our Dealers near your Camp
or write direct to The Gramophone Company Limited Hayes Middlesex

WARNING As under the Copyright Act 1911 copyright
subsists in Gramophone Records proceedings
under such Act may be taken against anyone infringing the
Company's copyright therein.

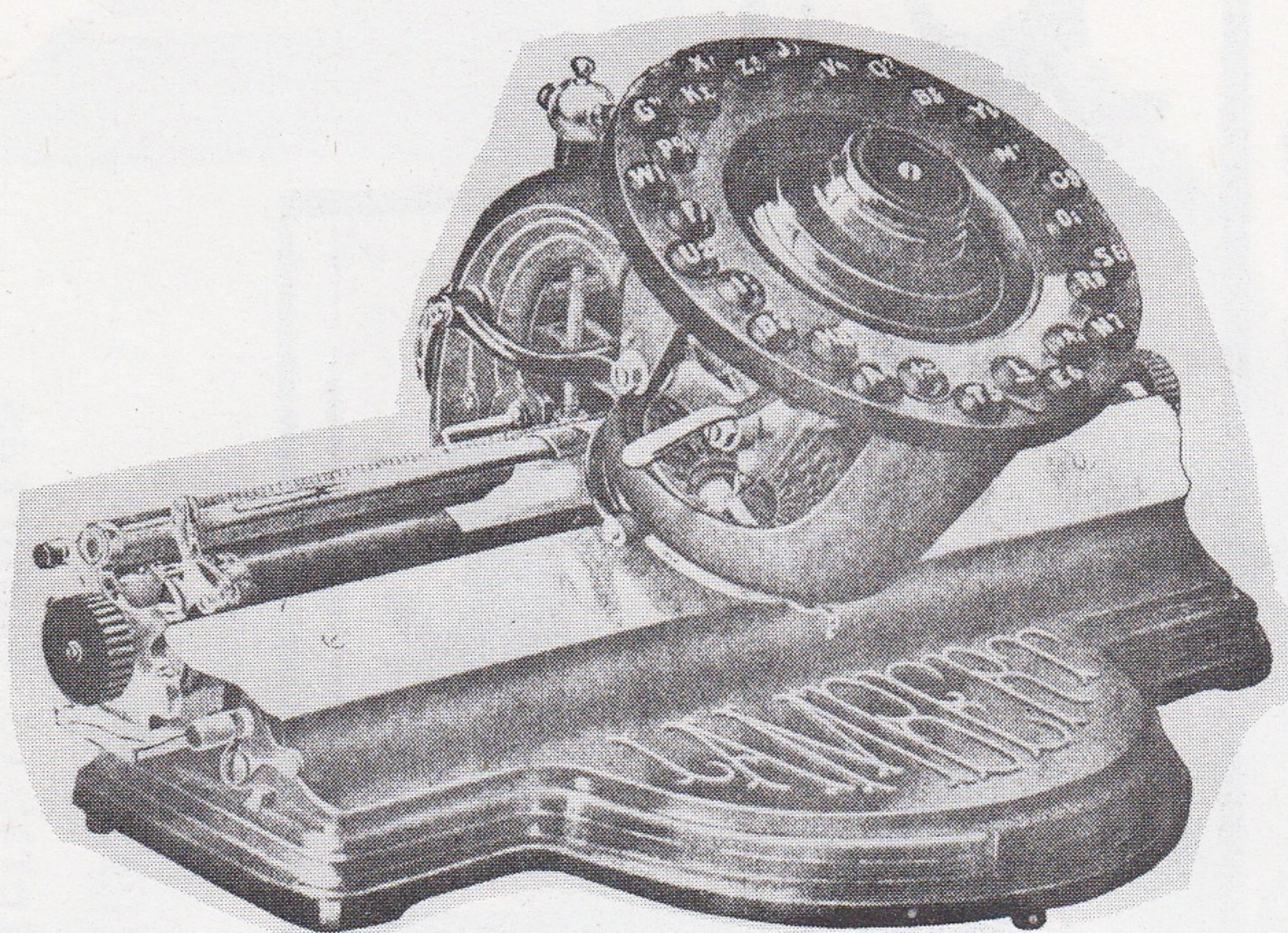




SECTIONS OF THE FIRST REAL MOTION PICTURE
Taken by Muybridge with a battery of cameras

The Lambert Typewriter.

1902



THE "Lambert" Typewriter is the finest Writing Machine at present before the public, and possesses advantages not to be found in any other.

It does perfect work, is extremely portable (weighing only a few pounds), the most simple of manipulation (indeed may be learned in an hour), and it is sold at a popular price.

Hitherto Typewriters have been a luxury, and sold at prohibitive prices, but the "Lambert," possesses overwhelming advantages, enables the purchaser to acquire one at a nominal outlay, and its purchase places him in the same equally good position for the better transaction of his business as the party owning an instrument of similar character costing double and treble.

The "Lambert" is the most effective in results, the least likely to get out of order, has no series of tantalising levers, no ribbon, and is brought before the public in a much simpler and more direct way than other Machines.

The exigencies of modern life proclaim the necessities of adopting the latest and best methods for the transaction of business; and, remembering the adage, that "time is money," and that to save time extends life, it is hoped you will give your earnest consideration to the question of adopting this wonderful little instrument.

You may never, so far, have thought you needed a Typewriter; it may not have yet appealed to your mind or inclinations, but once adopting it, you would find same speedily earn back more than the outlay expended, and thereafter place you in the way of getting through a greater volume of business in the same time.

With the "Lambert" you would be able to issue daily many times more letters than under the old-time system of the pen, thereby diverting into your hands increased trade and, consequently, wider profits; besides which the letters would be to the recipients much more attractive, quicker read, better understood, and have the effect of stamping you a man of progressive tendencies. Moreover, type-written letters are produced with a speed and clearness impossible to obtain from penned documents in handwritings of widely divergent characteristics.

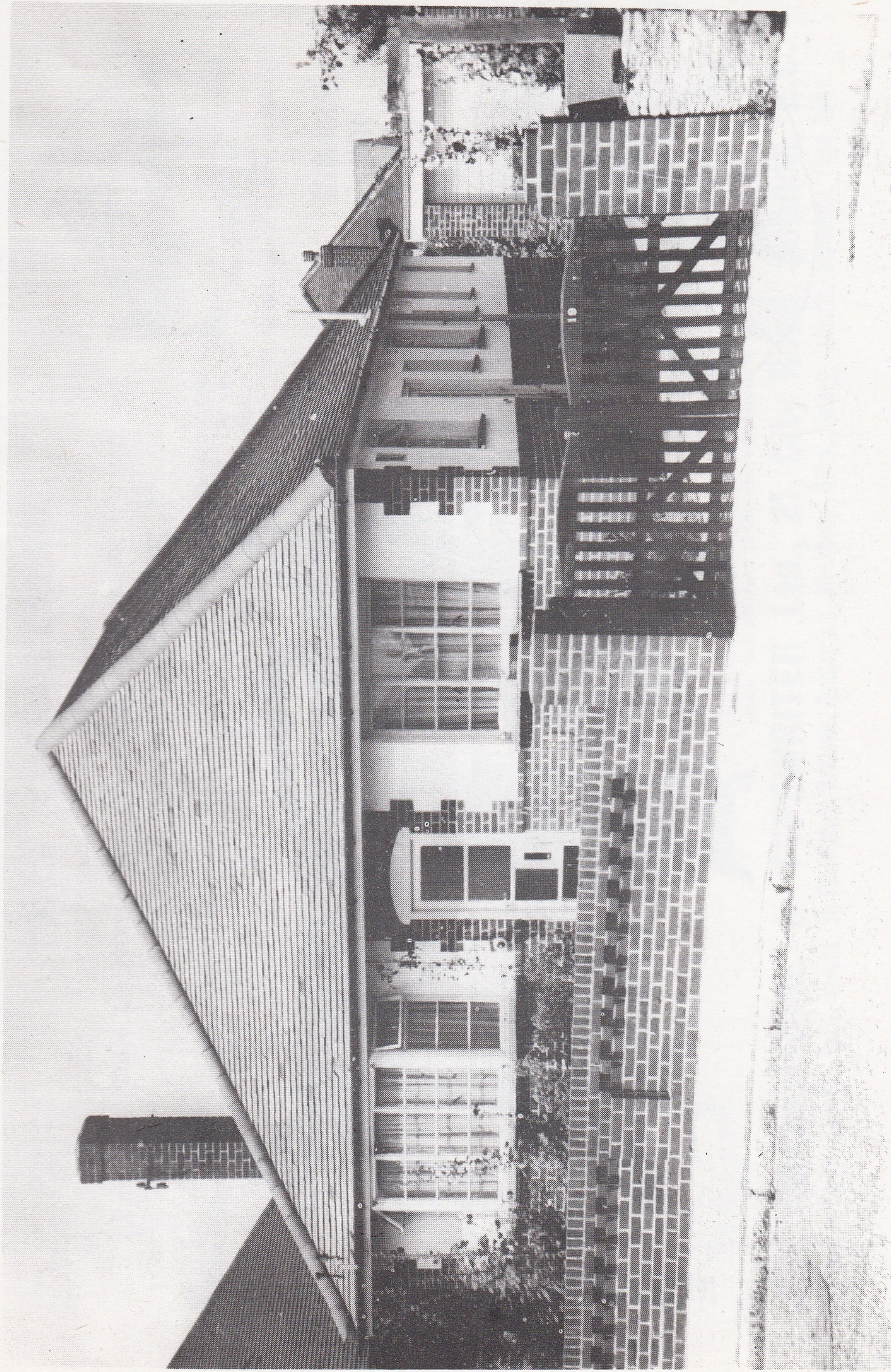
The present is a speculative age, and one in which those displaying the maximum nerve and energy, and who are the most alert, enterprising and ceaselessly active, "come on top." It is he who is the best equipped who achieves the greatest success, for his vigour and opportunities then find scope for fruition.

It is practically impossible at the present day to in any way keep abreast of the times and maintain a notable commercial position without a typewriter.

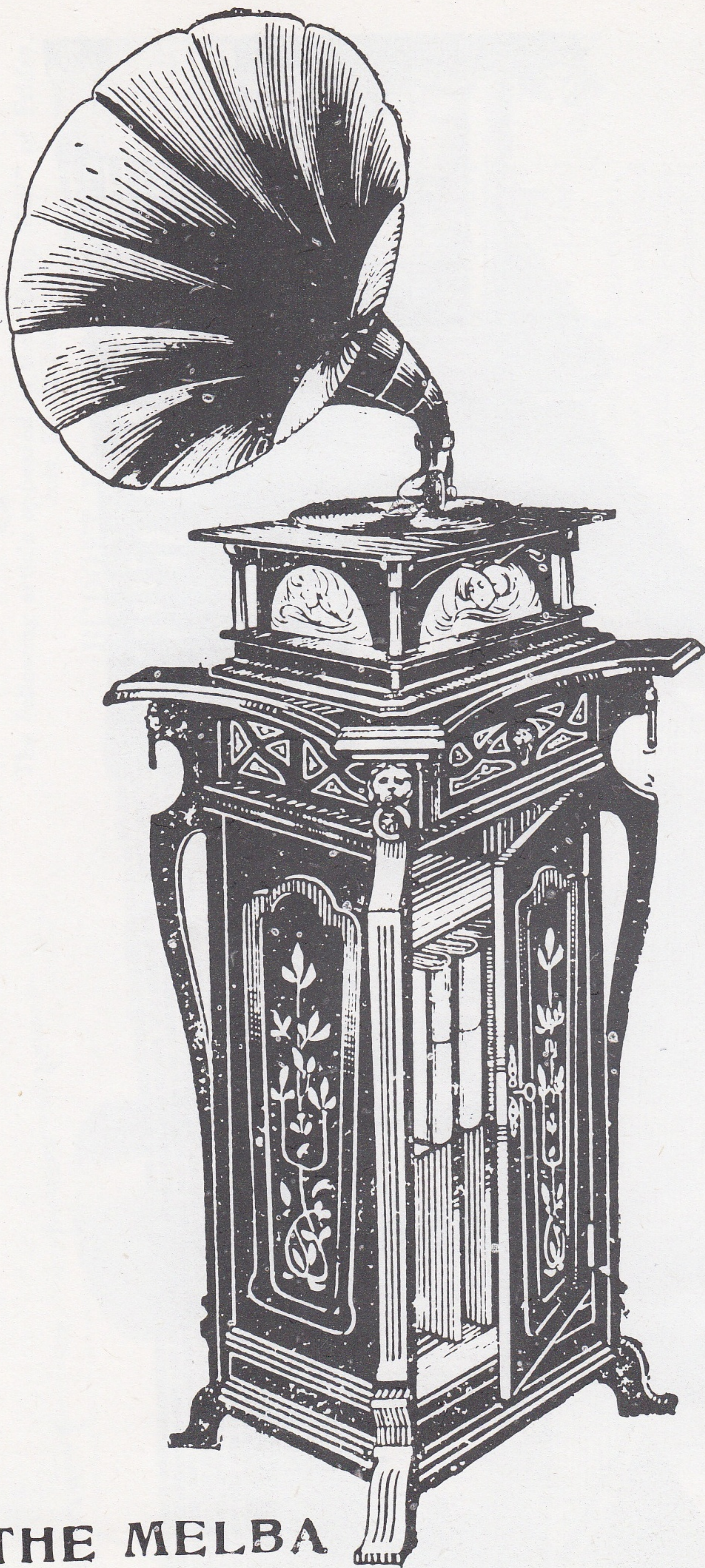
The price of the "Lambert" is £7 10s., net cash. An illustrated instruction book accompanies each.

The Gramophone & Typewriter, Limited,

21, CITY ROAD, LONDON, E.C.



Season's Greetings from My Home to Yours.



THE MELBA

Hoose". Richard Crooks began the 10-inch series with 4000, "Absent/A Dream". Number 9000 was issued on 1st October, 1926.

As the 4000 and 9000 series replaced the blue series and sold for the same price, it was no "promotion" for Lauder.

Hoping your foot feels a little easier by now.

Sincerely,
Quentin Riggs.

(Note: During October your Editor walked forcibly up against his toolbox and very successfully dislocated the end joint of his big toe, right foot !!!!)

Sermonette - The Parable of the Phonograph

Edison-BELL 2-min cylinder No. 6697

Spoken by Pastor Thomas Spurgeon of the Metropolitan Tabernacle, London.

"The Apostle Paul called the Corinthian Christians "The epistles of Christ." Were he describing believers today, he would probably employ an up-to-date comparison and say "Ye are Christ's phonographs - Christ's voice-recorders - Christ's talking machines".

"It is the privilege of true christians to receive and to record divine impressions, to register the voice of the Spirit, and then to reproduce the heavenly message. That which has been spoken to them, they utter; what God has wrought within them, they in their lives work out. They should sound forth faithful echoes of the word of Christ which abideth in them. The veriest whisper should be recorded by the sensitive soul, and the tenderest tones repeated by a consistent life. This thought it is which finds expression in the lines we love to sing: "Lord, speak to me, that I may speak in living echoes of Thy tone".

"At best we are still imperfect instruments, but the Master is ever at work upon us, and we shall be absolutely accurate transcriptions of Him, by and by. We shall be like Him, for we shall see Him as He is ".

(The hymn referred to is Ancient & Modern, No. 356)

Transcribed from cylinder by Edward Murray-Harvey.

BOOK REVIEW by B.L. Coleman & D.G. Cotter

THE VICTOR MASTER BOOK VOL. 2 (1925-1936)

A new and useful tool is now at hand for the record collector, the research historian and lovers of old recordings in general. This volume is compiled and distributed by Brian Rust, 38 Grimsdyke Road, Pinner, Middlesex HA5 4PW, England.

The American distributor is Robert Mantler, P.O. Box 311, Glen Cove, New York. The cost is \$ 11.50 or Four Pounds Eight shillings Sterling.

This is the most complete source of information on Victor records outside of the Victor files. In fact, it IS the Victor files put into book form with complete cross-indexing. One can find a listing by referring to the release number, master number, title or artist. Recording dates are provided for each entry as well as the location of the cutting. Mr. Rust also lists the personnel of the small groups, and for the large groups, he notes the full instrumentation. Not to mention the names of vocalists which have only previously been noted on the records as ... vocal refrain. All this is done with uncanny accuracy and is correct right down to the last kazoo player.

As if this weren't enough, Brian goes several steps further and notes the Bluebird, Timely Tunes, Electradisk, and Sunrise output of this period. And to round things out, this Victor encyclopedia lists the full information of the un-released masters. About the only thing that Rust has omitted is the Red Seal information of this period.

It would be impossible for a work this colossal to be without errors (and there are a few) but in all fairness, the ratio of errors to the number of listings is amazingly low. And to bring Mr. Rust's batting average up further, a good number of these mistakes were in Victor's own files. But we are advised by Mr. Rust that a supplement will be issued covering these and nothing could be fairer than that.

One minor personal objection to this great book is that Mr. Rust does not detail information on records recorded outside the United States. We are sure that Mr. Rust meant well in deleting this information, but because of this, a few good items by Jack Hylton and Ray Noble have been omitted.

All in all, this is a priceless edition that is a collector's "must", but sad to relate, the books are in a limited supply and when gone, no further printings will be produced.

Forthcoming will be Volume 3 which will cover the years of Victor from 1936 to 1942 and we are told this will be ready sometime during the summer of 1970. Volume 1 will complete the set (1900-1925) and no date has been set for that. Record collectors will find this complete set a necessary addition to their libraries.

W A N T E D T O B U Y

I wish to purchase cylinders by T.E.Dunville, Stella Mayhew, Sophie Tucker, Anna Chandler, George Robey, Gus Elen, Marie Kendal, Tom Costello, George Lashwood, Kate Carney, Yvette Guilbert, Vesta Tilley, Florrie Foorde, Edward Favor, Fiddlin' Powers Family, Fiske Jubilee Singers, Marie Dressler, Harry Fragson (in English & French).

I wish to purchase discs or cylinders by Marie Lloyd, Aristide Bruant, Polin, Mayol, Dranem, Esther Lekain, Harry Fragson, Herbert Campbell, Elsie Janis, Shirley Kellogg, Pat Rafferty.

Ernie Bayly, 19. Glendale Road, Bournemouth BH6 4JA, England

A Numerical Listing of the Victor single-faced 60,000 Purple Label Series (10-inch)

Compiled by B.L.Coleman and Dave G.Cotter

60000	I've something in the bottle for the morning	Harry Lauder
60001	I love a lassie (My Scotch Bluebell)	Harry Lauder
60002	Stop your tickling, Jock	Harry Lauder
60003	Tobermory	Harry Lauder
60004	Wearing Kilts (That's the reason noo I wear a kilt)	Harry Lauder
60005	Hey! Donal	Harry Lauder
60006	A trip to Inverary	Harry Lauder
60007	Rising early in the morning (never issued)	Harry Lauder
60008	Mr. John Mackay	Harry Lauder
60009	I've loved her ever since she was a baby	Harry Lauder
60010	Queen among the heather	Harry Lauder
60011	Bonnie Leezie Lindsay	Harry Lauder
60012	My Hero (from, A Chocolate Soldier)	Lucy Marsh
60013	Has anybody here seen Kelly?	Nora Bayes
60014	College Medley - Parody of College Airs	Jack Norworth
60015	The Billiken Men	Blanche Ring
60016	I've got rings on my fingers (from, 'The Midnight Sons')	Blanche Ring
60017	Yip! I Addee! I aye	Blanche Ring
60018	Killiecrankie	Harry Lauder
60019	Daffydils	Nora Bayes
60020	Back to my old home town	Jack Norworth
60021	Jean MacNeil	Harry Lauder
60022	Sadie Brady	Jack Norworth
60023	That Lovin' Rag	Nora Bayes
60024	Nora Malone	Blanche Ring
60025	Top o' the morning	Blanche Ring
60026	The spinning wheel (flute solo)	John Lemmone
60027	Andalouse (flute solo)	John Lemmone
60028	Wee Jean MacGregor	Harry Lauder
60029	Distant voices (flute solo)	John Lemmon
60030	For months and months and months	Jack Norworth
60031	Italian Street Song (from Victor Herbert's 'Naughty Marietta')	Lucy Marsh with the Victor Light Orchestra
60032	Come, Josephine, in my flying machine	Blanche Ring
60033	The Butterfly (flute & piano)	John Lemmon & Maurice Lafarge
60034	Menuett (Hasselnuts) (harp solo)	Ada Sansoli
60035	Remembrance of Gatshina Village, valse	Russian Imperial Court Balalaika Orchestra
60036	On the wings of song	Russian Imperial Court Balalaika Orchestra
60037	Printemps - Spring	Lucy Marsh
60038	Serenade Falet	Russian Imperial Court Balalaika Orchestra
60040	Beautiful Lady Waltz (from 'Pink Lady')	Lucy Marsh & the Victor Chorus
60041	Strawberries (from, 'Little Miss Fix-it')	Nora Bayes
60042	Life's a funny proposition after all	George M. Cohan
60043	You won't do any business if you haven't got a band	George M. Cohan
60044	I'm mighty glad I'm living, that's all	George M. Cohan
60045	I want to hear a Yankee Doodle tune	George M. Cohan

60046 Spring Song (Mendelssohn)	Victor Herbert's Orchestra
60047 Pas des Amphores	Victor Herbert's Orchestra
60048 The Butterfly (pianoforte solo)	Frank La Forge
60049 Hey there! May there!	George M. Cohan
60050 The Rosary	Victor Herbert's Orchestra
60051 Melody in F (Rubinstein)	Victor Herbert's Orchestra
60052 Small town gal	George M. Cohan
60053 At an old trysting place (1)	
To a Wild Rose (2) (from 'Woodland Sketches', Op. 51)	Victor Herbert's Orchestra
60054 Yesterthoughts (Opus 37)	Victor Herbert's Orchestra
60055 Creation: With Verdure Clad	Lucy Marsh
60056 Venetian Love Song - Canzone Amorosa	Victor Herbert's Orchestra
60057 Within a mile of Edinboro' Town	Lucy Marsh
60058 Welcome pretty roses	Lucy Marsh & M. Dunlap
60059 Melody of Love (from 'Gypsy Love')	Lucy Marsh
60060 Two little love bees (from 'Spring Maid')	Christie Macdonald & Reinald Werrenrath
60061 Day dreams, Visions of Bliss (from 'Spring Maid')	Christie Macdonald & Lyric Quartet
60062 Amoureuse Waltz	Lucy Marsh
60063 Souvenir de Vienne (pianoforte solo)	Frank La Forge
60064 Papillon - Butterfly (Op. 3, No. 4) (cello solo)	Boris Hambourg
60065 Traumerei (Op. 15, No. 7) (cello solo)	Boris Hambourg
60066 To the land of my own romance (from 'Enchantress')	Lucy Marsh
60067 Suite No. 2. Intermezzo-First Entr'acte (from 'Carmen'-Bizet)	Victor Herbert's Orchestra
60068 Just a - wearying for you	Lucy Marsh
60069 The Maids of Cadix	Lucy Marsh
60070 Love and Music, These I have lived for (from 'Tosca' - Puccini)	Agnes Kimball
60071 Unissued	
60072 Serenade (When the sunlight dies) (from 'Natom')	Reinald Werrenrath

(continued on the next page)

* * * * *

DR. GIACOMO ANCONA wishes to acquire records of his father, to complete, improve and preserve the family's collection. Any original in mint or 'A' condition shall be taken into consideration. Particularly wanted: Edison cylinder B41 Ugonotti 'Nobil Dama'. Any cylinder on Pathé or Bettini.

Pathe Discs - 4300 Tosti: Chanson de l'Adieu (paper label) 4301 De Leva: Voi siete l'Alba (any label) 4302 Luzzi: Era Lucia (any label) 4303 Barthelemy: Seenamente (any label) 4304 Caldara: Come raggio del sol (any label) 4305 Hahn: l'Heure exquisite (paper label) 4306 Tosti: Invano (any label) 4307 Tosti: Malia (any label) 4308 Tannhauser: O tu bell'astro (paper label) 4309 Don Giovanni: Serenata (paper label) 4310 Pagliacci: Prologo (paper label) 4311 Re di Lahore: O castro fiore (any label) 4313 Tosti: Vorrei (paper label) 4314 Tosti: Mattinata (paper label) 4315 ??? 4317 Dannazione: Serenata (paper label) 4319 Trovatore: Il balen (paper label) 4321 Africana: All'erta (paper label) 4322 Rigoletto: Cotigliani (paper label) 4323 Dannazione: Canzone delle rose (paper label) 4326 Rigoletto: Monologo (paper label)

Dr. Giacomo R. Ancona, 2673. Filbert Street, San Francisco, California 94123. U.S.A.

60073	(1) Birth of Morn (2) Rose in the Bud	Lucy Marsh
60074	Intermezzo Sinfonilo (From Cavalleria Rusticana)	Victor Herbert's Orchestra
60075	Little Orphant Annie (Recitation)	James Whitcomb Riley
60076	Raggedy Man (Recitation)	James Whitcomb Riley
60077	Obstination	Lucy Marsh
60078	Songs my Mother Taught Me	Lucy Marsh
60079	From the Land of the Sky Blue Water	Florence Hinkle
60080	The Toymaker's Shop (From Babes in Toyland)	Victor Herbert's Orch.
60081	Oh, Come with Me in the Summer Night	Agnes Kimball
60082	When the Roses Bloom	Florence Hinkle
60083	The Birthday of a King	Lambert Murphy
60084	Unissued	
60085	First Arabesque	Ada Sasoli (harp)
60086	Al Fresco - Intermezzo	Victor Herbert's Orch.
60087	Mlle. Rosita - Intermezzo	Victor Herbert's Orch.
60088	Babette Sextette - There Once Was an Owl	Victor Herbert's Orch.
60089	They were Irish (From Little Nemo)	Victor Herbert's Orch.
60090	Fascinating Base - Ball Slide	Elsie Janis
60091	Fo' De Law'd's Sake Play a Waltz	Elsie Janis
60092	Chanson Provencale	Lucy Marsh
60093	When Antelo Plays the 'Cello	Elsie Janis
60094	Same as His Father Was Before Him	Harry Lauder
60095	Unissued	
60096	Barcarolle (From Tales of Hoffman)	Lucy Marsh - Marguerite Dunlap
60097	Trio from Prison Scene - Part 3 (From Faust)	Vict. Opera Trio
60098	O Patria Mia (From Aida)	Lucy Marsh
60099	Spring Song (Op. 10, No.2)	Agnes Kimball
60100	Little Gray Dove	Lucy Marsh
60101	Sweethearts (From Sweethearts)	Christie Macdonald
60102	Cricket on the Hearth (From Sweethearts)	Christie Macdonald -
60103	His Lullaby	Reinald Werrenrath
		Lucy Marsh.
60104	Twickenham Ferry	Lucy Marsh.

60105	Roamin' in the Gloamin'	Harry Lauder
60106	Wee Hoose 'Mang the Heather	Harry Lauder
60107	She's The Lass For Me	Harry Lauder
60108	Ah, Mimi, Tu Piu (From La Boheme)	Lambert Murphy - Reinald Werrenrath
60109	Beam from Yonder Star - A Serenade	Lambert Murphy
60110	Trixie from Dixie	Harry Lauder
60111	Dreaming of You	Florence Hinkle
60112	We Take Our Hats Off to You, Mr. Wilson	Nora Bayes
60113	Good Ship Mary Ann	Nora Bayes
60114	You Can't Get Away With It	Nora Bayes
60115	Harmony Baby	Nora Bayes
60116	My Ain Countrie	Lucy Marsh
60117	Unissued	
60118	Oh Gustave!	George Macfarlane - Margaret Romaine
60119	Castillian Maid	Margaret Romaine
60120	Look In Her Eyes (From Miss Caprice)	George Macfarlane
60121	When It's Night-Time Down in Burgundy	George Macfarlane
60122	Yum Yum's Song - "The Moon and I" (From Mikado)	Margaret Romaine
60123	Can't You Hear Me Calling, Caroline	George Macfarlane
60124	Absent	Margaret Romaine
60125	That's An Irish Lullaby (Too-ra-loo-ral)	George Macfarlane
60126	Last Rose of Summer	Lucy Marsh
60127	I work 8 Hours, Sleep 8 hours, that leaves 8 Hours for Love	Nora Bayes
60128	A Birthday	Florence Hinkle
60129	A.O.H's of the U.S.A.	Nora Bayes
60130	Sunbeam Sal	Nora Bayes
60131	Unissued	
60132	A Little Bit of Heaven (Shure, They Call it Ireland)	George Macfarlane
60133	Grey Dove (From Chin-Chin)	Margaret Romaine
60134	Dreamy Eyes	George Macfarlane
60135	My Skylark Love - Barcarolle	Margaret Romaine

60136	Fair Moon (From H.M.S. Pinafore)	George Macfarlane
60137	Heart of Paddy Whack (Irish Eyes of Love)	George Macfarlane
60138	British Bulldog's Watching at the Door	Harry Lauder
60139	In the R-O-T-A-R-Y	Harry Lauder
60140	Unissued	
60141	Doughie the Baker (It's Nicer When You Make It Up Again)	Harry Lauder
60142	She Is My Rosie	Harry Lauder
60143	It's Nice to Get Up In The Mornin', But It's Nicer To Lie In Bed	Harry Lauder
60144	(1) If I were Rothschild (In Yiddish) (2) Joyful Holiday (In Yiddish)	Sholom Aleichem
* 60039	Toreador et Andalouse (End of the 10- inch series)	Russian Imperial Court Balalaika Orchestra

An Early Novelty Record by Roger Thorne.

"The Gramophone Introducing Itself and Returning Thanks" is the title of a rather unusual record issued by the Gramophone Company in about 1907. My copy has a dog concert label indicating that it was pressed in 1909. The catalogue number is 1329, normal for a 10-inch spoken record, but there is no matrix number and there are no other markings either on the label or the shellac. The male speaker sounds rather pompous but quite literate except that, perhaps dreaming of what he will be doing later, he pronounces bass the same way as the famous beverage.

The record is divided into two tracks, the first half being as follows:-

"No tongue I have, no hands, nor yet a voice,
Yet talk or sing or play, which is your choice?
There is no instrument you can name,
I am not mistress of; tis all the same
With song, I sing untiring with the purest tone,
soprano, alto bass or baritone.
All languages are mine, with wondrous skill
I talk, weep, laugh and will your senses thrill
with stirring scenes from playwrights, comic, tragic,
All bow in turn to my resistless magic.
Music and song my captive, sound my throne,
I reign supreme their queen the Gramophone.

Ladies and gentlemen, I am only, it is true, a gramophone, but I can provide you with an artistic treat such as you could not listen to at any concert in the whole world. I have with me here that great queen of song Madame Melba; Signor Caruso, Mischa Elman, John Harrison, Evan Williams and many other distinguished artists. I will now ask you to give me your kind attention".

There is then a space of about half a dozen grooves and the second track continues -

"Ladies and gentlemen, I thank you for the kind manner in which you have given me your attention. I also thank you for your generous applause. You must remember that it is not I, a thing of brass and wood, that has been giving you all this pleasure. I am only the vehicle. I have the honour to hold here in my works the living voices of the greatest singers in the world. It is to the actual voices of these great singers that you have been listening. Again, I thank you. "

The record was obviously a useful advert for the gramophone and yet there is no indication that it was sent out free for advertising purposes. It has a perfectly normal label and seems intended to be bought and used by the gramophone owner as a novel way of demonstrating his instrument. One can imagine an Edwardian drawing room group applauding with delight the unusual "artistic treat".

The poem, incidentally, is the same as the one printed at the top of the first English record lists, recently sent out in facsimile to our members as a supplement.

Thumb Nail Sketch by Tyn Phoil

"Dream Faces" sung by Elizabeth Spencer (Soprano) & Chorus Words and Music by
W.M. Hutchinson (Edison Blue Amberol 1850)

"The shadows lie across the dim old room,
The firelight glows, and fades into the gloom,
While memory sails to childhood's distant shore,
And dreams, and dreams of days that are no more."

William Marshall Hutchinson, a British composer of considerable note, was born at Glasgow on 28th May, 1854.

Many of his songs "Dream Faces" most notably, became very popular in America, although Hutchinson himself was little known outside the British Isles. He wrote both the words and the music of his songs, and the lyric of "Dream Faces" was his.

His works include the cantatas "The Story of Elaine" and "The Story of Naomi and Ruth", and the comic operas "H.R.H." and "Glamour". Among his many songs may be named "Ehren on the Rhine", "Pierrot", "Mine Again", "Little Mandarin", and many part songs.

In addition to these vocal items, Hutchinson composed many pieces for the pianoforte.

Columbia Thru Sears, Part 1

by Peter Betz

(being a look at Columbia and other products of the Talking Machine Art marketed thru the years by Sears, Roebuck & Co.)

It has been written by competent historians that one of the factors which spread cultural light and hope into the most rural farmhouse of the 19th and 20th century America was the Sears, Roebuck & Co., catalog. Certainly it reigned supreme as an entertainer, educator, and 'baby sitter' for many years, and not till the betterment of roads and the enlargement of the local post office-store-blacksmith shop was any challenge offered. In short, a Sears catalog in the mail box was then roughly equivalent to a family's first TV today. It received rapt, undivided attention by all.

To say that Sears was the earliest mail order house to advertise talking machines

of any brand would be only a guess. Undoubtedly it was the first to market them upon a national, rather than regional basis. The author has recently been able to make a year-by-year scanning of Sears' musical 'department' as the catalogs call it.

1897

The fall, 1897, Sears catalog contains the first phonographia offered by the Company. Occupying only 2/3rds of a page, as if it was to be only a temporary requirement, or flirtation with a fad, the Columbia Type B Graphophone of the American Graphophone Company is pictured, and it is strangely offered as "The Edison Gem Graphophone Talking Machine". Perhaps never has such a beautiful but inaccurate phrasing been turned out by a hyper-enthusiastic ad-man! For an Edison it is not, a Gem it is not, and a few years hence the Victor Co. would have looked angrily upon the free use of their 'talking machine' nomenclature. The little key wind B sold for \$10.00 in Sears as elsewhere, but Sears from the very beginning had the right idea of offering a complete, packaged unit, or 'outfit' as it was called, which included not only the B but 24 Columbia records, 2 hearing tubes, one 'concert' horn, 100 advertising posters and 200 exhibition tickets. For this was an Exhibition Outfit (priced at \$22.25 designed to appeal not only to the home owner but to every ne'er-do-well looking to make money. How many thousands of B Graphophones those tempting tickets and posters sold can only be guessed at, but when the orders started coming in, members of Sears Music Department may have begun to realize that their music boxes, roller organs and the like were in for some competition.

Below, 76 band records were offered by Gilmore's, Sousa's, and Holding's Bands, plus Issler's Orchestra, apparently all of Columbia manufacture. They are printed in almost the tiniest print usable and so few were their number that no record numbers were printed so that one ordered simply by listing the titles. The lack of vocal recordings is surprising, although some may have been sent with the Exhibition Outfit. It is obvious that Sears desired to test carefully the marketability of the product before becoming committed to a heavy inventory. While I had assumed that the records were of Columbia manufacture, Jim Walsh has pointed out that they may well have been products of the U.S. Phonograph Co., of Newark, New Jersey. His reasons for this contention are that Issler was always associated with the "New Jersey" firm during its existence and that the New Jersey cylinders have no numbering systems. Let us all go out and find some and we'll know for sure.

Fall 1898 (No. 107)

Sears started with Columbia merchandise and remained with it thru most of the acoustical period. The cheap, reliable B Graphophone must have done well during the ensuing year, for as of the fall 1898 issue, it was given first and top billing in the "Department of Public Entertainment" section of the catalog. Moving from last to first so rapidly is not to be taken lightly, for this department or warehouse division of Sears included stereopticons, games, and the various types of moving picture apparatus which had been the department's top seller for several years.

Specifically, the Type B was again offered and under the same unwieldy and inaccurate banner heading, but now the Columbia type A, (forerunner of the more common AT and successor to the rare type N) was also included, at \$25.00. It was dubbed the 'Concert Grand' which it was not, but imagine for a moment how enticing that phrase must have sounded to snow-bound farm families in New

England or equally hard living sod house settlers of the mid west. An A Exhibit Outfit could be had for \$37.00, appealingly advertised as a bread winner, a mortgage lifter". Also advertised but not pictured was a Universal Graphophone, available at \$50.00 and highly recommended for concerts. It is unclear exactly what this model is, as the larger Columbia Graphophone known as the Universal did not come into existence for several years, and was then commonly pushed as a model most suitable for dictation.

The appeal to purchasing the Graphophone as a money-maker was also aimed at the store owners of America, for the small, coin-operated, table model machine known as the Columbia BS, "a little money-maker", was to be had for \$20.00. Now two pages of accessories such as horns, carrying boxes and suitcases were included, and two more pages offered the latest popular vocal Columbia records by Quinn, Spencer, Golden Johnson, Cal Stewart, Minnie Emmett and Mr. W.O. Beckenbaugh "The leather-lunged auctioneer". It should be noted before passing that, in many rural parts of the U.S. the various model phonographs and graphophones were still not in great home-use and that even by 1898, exhibitors made good money touring the country, offering Sunday night musical entertainments in small town Grange halls, with their fine, large horned, custom diaphragmed heavy duty battery machines, so that the appeal to the reading audience to buy an inexpensive graphophone for the purpose was only logical. Undoubtedly many bought their Graphophone for exactly this purpose, and if the manufacture of inexpensive, wind-up machines had not already cut into the exhibitor's business, certainly offering these low-priced but reliable outfits to the general populace sounded a death knell to the previously-successful life of the travelling exhibitor.

Spring 1899 (No.108)

Graphophones offered now included the super-cheap Type Q at \$5.00 with a complete Q 'Concert' outfit available for \$10.00. It is a curious fact that the little, reliable Q, at such a low price, gave better reproduction than any of the more expensive contemporary Graphophones, since, with its straight and uniform reproducer-to-horn connection, it was not cursed with the fierce right-angle joint which separates the reproducer and horn on other models, and which, particularly with loud recordings, even then produced an unnecessary and disturbing raspiness of tone quality, only accentuated with the development of the moulded cylinders of 1902. Artists added to the record section included Russell Hunting, J.J. Fisher, Billy Golden and George Graham, and the majority of new recordings were Talking Records. Among these was one oddity in particular, 14000 Gladstone's message to Edison, odd in the sense that it seems unusual for Columbia to have so glorified the name of Edison in its catalog. Along with 11007 Ingersoll at The Tomb of Napoleon, the Gladstone copy is probably one of the most scarce talkies. Of these recordings, friend Jim Walsh, in writing to me about these recordings comments "I suppose Columbia issued one of these faked records, anyway - to supply the demand of penny arcades and travelling exhibitors. "Ingersoll at the Tomb of Napoleon" was issued on Edison by Len Spencer. I wonder who a 'yokel' purchasing a cylinder of "The Sermon on the Mount" supposed was speaking."

Sadly, artist's names are not placed aside the recordings, but we may assume that these and the other talking records were the work of Hunting, Len Spencer, and probably Graham & Golding.

THE EDISON LABORATORY AND PHONOGRAPH WORKS.

